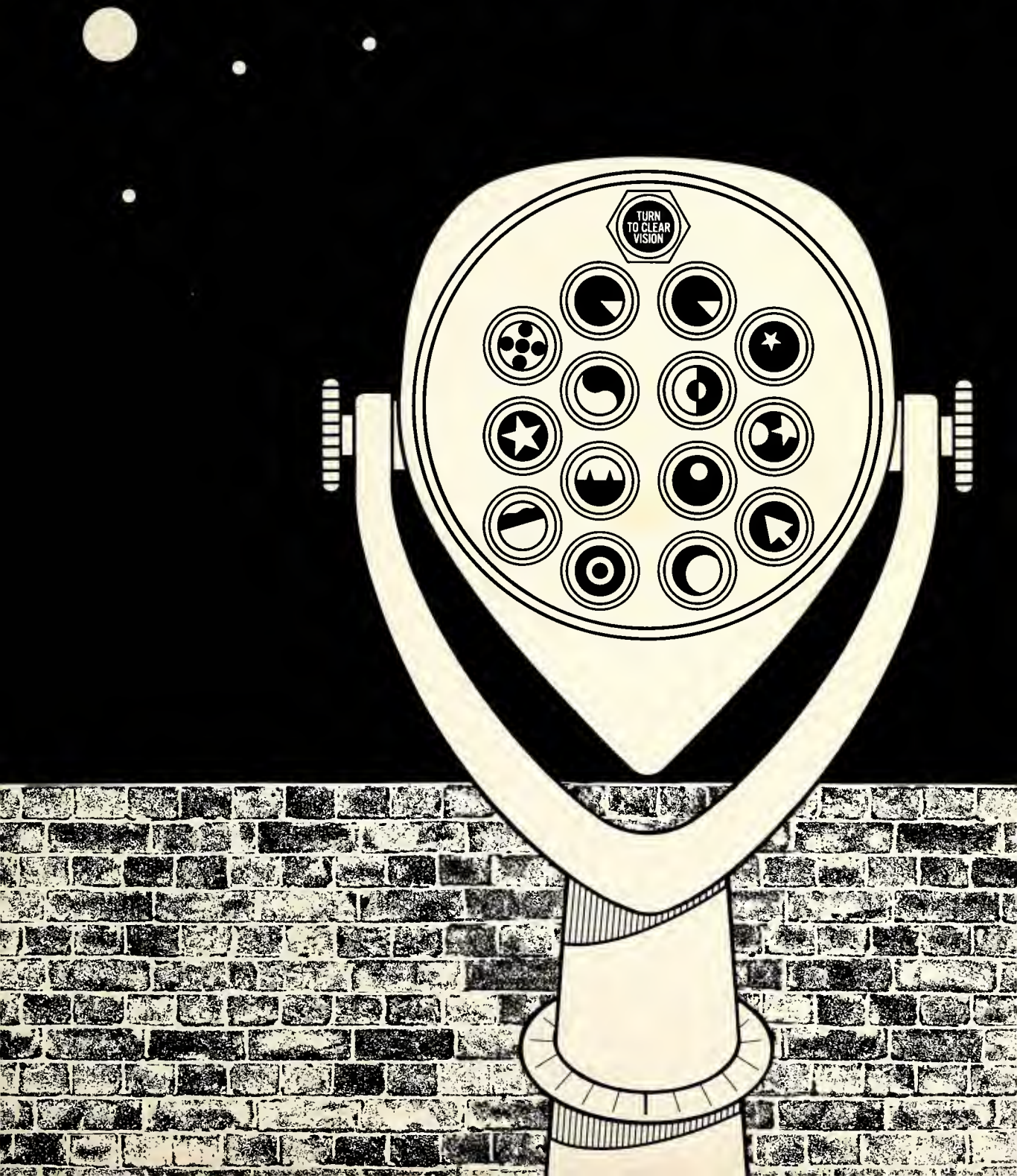


14 VIEWPOINTS

PCA Illustration 1970—1980



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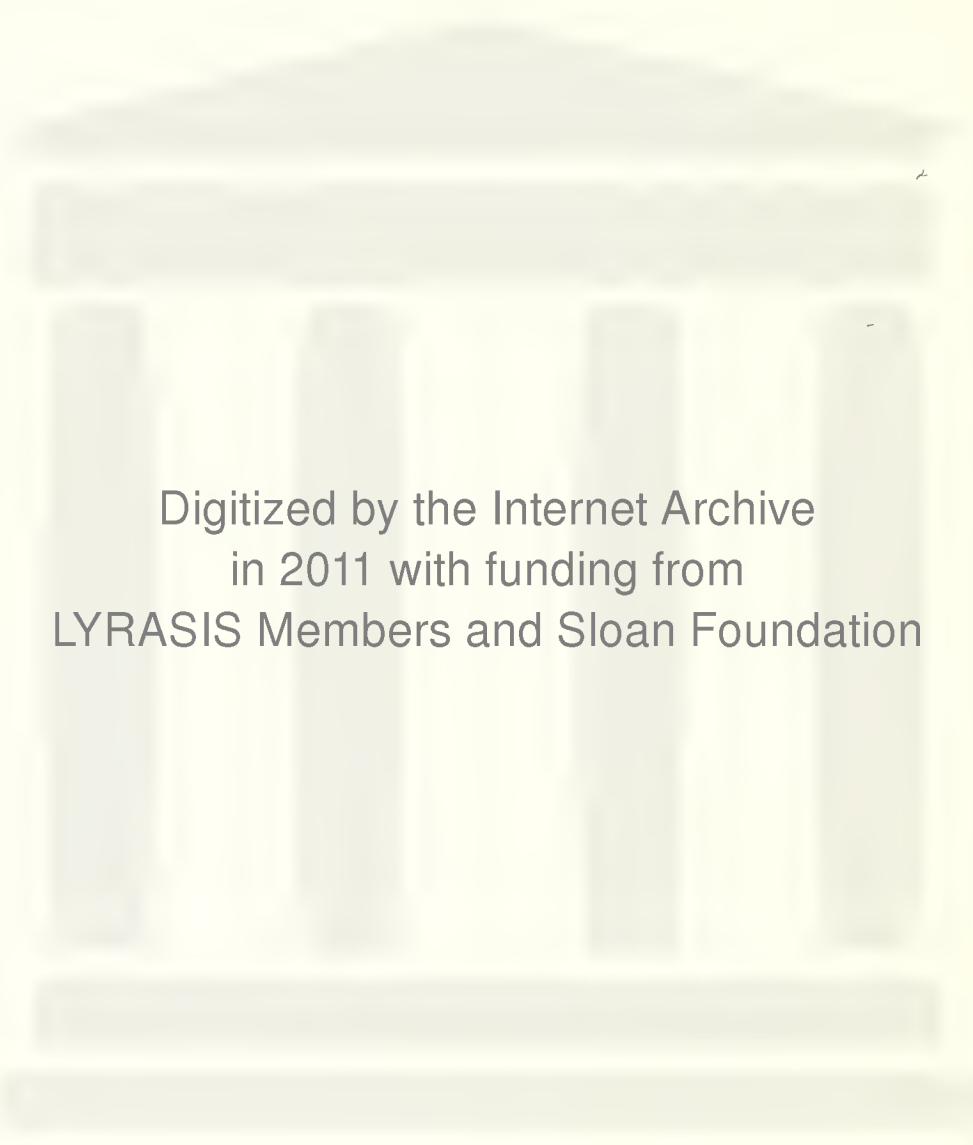
14 VIEWPOINTS

PCA Illustration 1970—1980

March 29—April 27, 1985

Philadelphia College of Art
Howard A. Wolf Gallery
Philadelphia, Pennsylvania

This exhibition has been made possible in part with contributions from The Philadelphia Inquirer and The Strathmore Press.



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14 Viewpoints presents approximately 100 recently commissioned illustrations, in original and published formats, produced by 14 artists who studied illustration at the Philadelphia College of Art from 1970 to 1980.

Along with a common educational background, all of the artists in this exhibition practice illustration on a free-lance basis. Many work with the same clients. They are contemporaries, and most live and work on the east coast. But it is here that their similarities begin to end. The biographies of the 14 in this catalog hint at professional varieties and differences developed since the group's PCA experience. Finally, the exhibited works lead away from their correspondences and reveal 14 very distinguished illustrators and distinct approaches to illustration.

An examination of pluralism in contemporary illustration was, in fact, the basic concept developed for 14 Viewpoints by Stephen Tarantal, professor in the college's Illustration Department. PCA Illustration Department alumni from the targeted period were chosen as a control group for this survey. A mass call for entries to the exhibition was made last summer, and responses to this solicitation were juried last fall at the Society of Illustrators in New York City by Vivienne Flesher, illustrator, Steven Heller, art director for The New York Times Book Review and Doug Johnson, illustrator. We gratefully acknowledge the interest, time and efforts that both our alumni and the jurors invested in this critical component of the project.

This catalog and the announcement card for 14 Viewpoints were produced by The Philadelphia Inquirer. PCA extends gratitude to the Inquirer for its very generous support and, in particular, cites Vice President and Director of Public Affairs William

Broom, Director of Communications Jake Weiner, and The Philadelphia Newspapers Job Printing Shop for their splendid cooperation and quality productions. The college also appreciates the generous contribution of the color poster produced for 14 Viewpoints by The Strathmore Press of Cherry Hill, New Jersey. Phil Kelly and William Moreton are thanked for the care they applied to the production of this piece.

Important contributions to these publications were also made by Steven Heller, Robert Stein and Stephen Tarantal. Stein, an associate professor in PCA's Illustration Department, designed all of the fine publications which accompany this exhibition. Heller and Tarantal wrote the two insightful essays which appear on the following pages.

Stein, Tarantal, their fellow faculty in the Illustration Department, Bruce Beans, director of communications and Josephine Stamm, special assistant to the president at Philadelphia College of Art, deserve special recognition for the assistance and expertise they lent to all aspects of this project. Art directors, agencies and the lenders named in the catalog checklist have also been of significant help in providing information, copies of printed illustrations and original artworks.

Finally, we praise the 14 alumni included in 14 Viewpoints. Each actively participated in the organization of this show. Each accepted yet another exercise (and deadline) from their alma mater with the special "Not for Publication" assignment. The outstanding work they have accomplished in their field has resulted in a provocative exhibition and, above all, brought great honor to the Philadelphia College of Art.

Eleni J. Cocordas
Director of Exhibitions

Since the mid-'50s, when Norman Rockwell reigned as king, the Famous Artists of Westport served as knights and the Cooper Studios ruled the domain called American illustration, assumptions about the form have been radically altered. While no single *Magna Carta* freed illustrators from the strictures of impersonal, storybook realism, individual crusaders—both artists and art directors—markedly changed the look and content. Robert Weaver and Robert Andrew Parker pioneered a painterly expressionism. Milton Glaser and Seymour Chwast wed design to illustration. Later, other proponents of the expressionistic line, such as Alan Cober, imbued assignments with viewpoint. At the same time, cartoonists inspired a stylistic revolution. Saul Steinberg, Robert Osborn and Joseph Low brought satire and wit back to illustration and, most importantly, acceptance of their minimalist drawings changed the definition of *finish*. As the Impressionists proffered an alternative to 19th-century academic and romantic strictures—hence opening the door to modernism—the young illustrators and cartoonists of the mid-'50s opened the door to the infinite.

The subsequent generation of artists and art directors further built upon those advances. By the Sixties, personalized illustration was virtually matter-of-fact. Tomi Ungerer's passionate brushwork, which conveyed acerbic ironies, took the field by storm. A Surrealist and Symbolist vocabulary, borrowed from mid century, gave a poetic veneer to illustration. Political and social crises of the Sixties further advanced the personalization of applied art. Many illustrators came forth with indignant and polemical, self-initiated commentaries. Robert Grossman, Edward Sorel and David Levine, among others, contributed to magazines such as *Ramparts* and *Evergreen* which encouraged statement over style. Next in the continuum, the once-

grey *New York Times* initiated the Op-Ed Page, a journalistic milestone whose effect was a boon for personal graphic art. French Surrealism, German Expressionism and Dada were revived by J.C. Suares, the page's art director, who brought Roland Topor, Ralph Steadman, Eugene Mihaesco, Marshal Arisman and Brad Holland together. No artist could draw more from the gut than Steadman, or more from the heart than Holland. The Op-Ed artists encouraged the next generation to take a graphic stand. Sue Coe, perhaps the major proponent of the new Expressionism, had here first outlet in the *Times*.

Regrettably, the *style* of personal illustration too quickly became commonplace. A wave of imitators mimicked the surface without any of the depth. Discouraging as any co-optation is, this was for the best, since many of the original artists changed approach as much to break away from stylistic cliches as to respond to their internal needs for growth. Arisman, for example, developed a unique and powerful palette and brushstroke. By mid-decade political motivations gave way in some quarters to aesthetic concerns and personal obsessions, some based on historical explorations. John Collier sparked a pastel revival. Ellwood H. Smith continued a venerable comic art tradition. James Grashow took Durer to his logical contemporary extension.

Now illustration is on a precipice. Ecclecticism abounds, but at the expense of content. While catholicity is indeed present, we live in a curiously conservative time. The so-called new-wave pointed out a few interesting, stylistic directions, but nothing really new emerged. Most notable is The Gut Spilling school, which in the extreme, isn't any better than the saccharine impersonal art of the Fifties. Balance is the real virtue.

The common thread binding all the disparate artists mentioned above is a personal involvement in their work regardless of purpose. A Holland picture for an advertisement seems as charged as one for an editorial assignment. Even those artists such as Sorel—who employ varying approaches because the variety of tasks they undertake require different levels of graphic and emotional involvement—imbue everything with personality. Of course, some jobs are just *jobs*, even for the most committed—that is the nature of the business. Seen as challenges, though, many jobs transcend their ephemeral state. So in the end, the best illustration must reveal something about the artist. Without that, illustrators will just be pairs of hands.

Steven Heller
New York City, January 1985

Steven Heller is art director of The New York Times Book Review. His recent book is "Art Against War" (Abbeville Press) and he is currently editing "Innovations of American Illustration" (to be published in Fall, 1985). He served as a juror for 14 Viewpoints.

CONVERGE v. 1. To move toward one point; come together by gradual approach. 2. To tend toward the same conclusion or result. **DIVERGE** v. 1. To move or extend outward in different directions from a common point or from each other. 2. To deviate as from a norm.

Converging and diverging are processes that the Illustrator employs as he/she navigates between personal expression, the clients' expectations, and the audience's perceptions. PCA has a long tradition of educating illustrators who connect their individual artistic viewpoints with the social, economic and political ebb and flow of our society.

14 Viewpoints features the published work of 14 illustrators whose personal visions were shaped, in part, as a result of being students in the Illustration Department at the Philadelphia College of Art (PCA) between 1970 and 1980. This exhibition is a natural consequence of the continuing process of evaluation, inquiry and reflection that characterizes the evolution of PCA's Illustration Department.

The Department started during the late 1800's when, in an expanding and prosperous economy, the publishing and advertising industries of Philadelphia were beginning to flourish. A period of great popularity and support for illustration in these market places continued through the mid-20th Century. Other important events contributed to the general development of illustration. The Industrial Revolution advanced the printing industry through developments in lithography, 4-color process printing and the half-tone process. The emergence and proliferation of photography challenged the artist. Photographic realism encouraged the illustrator to move toward fiction, fantasy and allegorical themes. Illustrators were affected by developments in the Fine Arts, and the climate of the times.

The ideals and values of the Victoria Era were clearly reflected in 19th Century illustration. Romanticism, sentimentality and nostalgia permeated advertisements, product labels, books and magazines. In this climate, where books and magazines were the dominant vehicles of popular culture, the public was a ready and captive audience for the illustrator and many achieved wide public celebrity.

The illustrators primary role was to give visual representation to the written word. With the close proximity of the Brandywine River School, and strong departmental leadership linked to that oeuvre (Thornton Oakley, first Director of the Illustration program and a student of Howard Pyle, is succeeded by one of his students, Henry Pitz, who likewise is followed by one of his students, Al Gold, who directs the program through the mid-70's), it followed that the major orientation of image-making at PCA would spring from a painting and drawing picture-making sensibility. Narrative painting and drawing continued to be the dominant form of illustration well into the mid-20th Century. Characterized as the "Golden Age of American Illustration," attitudes of an earlier time continued into the '40's and '50's and this story telling tradition, although not as encompassing as it once was, still has important outlets in illustration today. For example, Bruce Waldman's illustrations for "The Agony and The Ecstasy" continue to explore the emotive qualities of picture making as an effective communication form. Eric Vander Arend's skillfully crafted and personalized narrative illustration finds support through publications like "Nursing Magazine."

The Jazz Age, the decade which followed World War 1, ushered in a new aesthetic in illustration. As New York became the cultural center of the country, cosmopolitan magazines like Vanity Fair began featuring chic and sophisticated imagery which had its roots in Art Nouveau. The use of flat shapes instead of tonal gradation to interpret form, the dominance of silhouette and shape over pictorial space, the dramatic use of black and white for contrast and the stylized shaping of subject matter added elements of abstraction and decoration to the illustrative image.

Influences of Modern Art, such as Cubism and Constructivism and their re-evaluation of spatial organization and image interrelationships, did not have an immediate impact on mainstream American illustration. The juxtaposition of space and scale, the collage aesthetic and the graphic and symbolic use of image—all characteristic of European posters preceding and during World War 1—would not surface in this country until the '30s and '40s, when leading European artists and designers emigrated to the U.S. The influx of these new ideas had a great influence on the art world, art education and the applied arts; the full impact being realized in the '50s and '60s. The use of collage and montage, strong elemental contrasts of line, shape, color, value, texture, scale and the abstraction of imagery all characterized avant-garde imagemaking. The conceptual integration of format, type and image into a wholistic visual statement heralded the advent of progressive design.

At the same time that these new directions from Europe were being featured in the "slicks" of New York, Main Street USA was still supporting traditional values represented by narrative American illustration. This was especially true during the trying times of the Depression and World War II.

The U.S. emerged from World War II as a world leader. The country's economy was again expanding and flourishing; its vision of itself was positive and assured. A media explosion was taking place; books, magazines, TV, radio and film informed, entertained and educated us. Mass communication, mass culture and a global perspective influenced a new generation of illustrators whose teachers were part of the

Modern Art movement. Creative advances in photography replaced illustration as the primary advertising image of the '50s and forced the illustrator to move beyond descriptive picture-making. New conceptual approaches to image making based on 20th Century ideas allowed illustration to give form to the unseen.

The singular approach that dominated illustration before 1950 would give way to eclecticism after 1950. The entire history of art, from cave paintings to Pop Art, was available to the illustrator. Cubism, Surrealism and German Expressionism had significant impact on conceptual illustration. New ways of communicating old ideas were invented through scale changes, unusual image connections, collage and discordant spatial relationships. In 14 Viewpoints Tom Leonard's illustrations often combine these strategies with impressive results. The shifting of pictorial reality creates striking visual impact and new meaning.

The synthesis of design in illustration during the '60s set a precedent for artists like Bob Hambly and Kathy Staico-Schorr. Hambly's use of schematic isometric drawings and Schorr's decorative collage and idealized forms focus the viewers attention on the abstract characteristic of their subjects.

The upheaval of the mid '60s and '70s and the re-evaluation of previously venerated ideas, prompted a "new wave" of personal statements that softened the distinction between the fine and applied arts. Artists expressed the fears, frustrations and follies of the age. The ideosyncratic use of colors and the exaggeration of shape, gesture and scale in Chris Ferrantello's work evokes this expressionistic tradition and imbues his subject matter with black humor.

Through the '60s, PCA's illustration program continued to direct students toward free-lance careers in illustration while continuing the philosophical tradition of narrative painting and drawing. Through a mastery of traditional media, students developed a stylistic orientation that had marketable applications to industry. 14 Viewpoints focuses on the '70s because that decade marked the beginning of a new round of programmatic developments which responded to changes in the illustration profession. A philosophical shift began to take place, from a purely free-lance orientation based on narrative illustration to a generalist program that included both Fine Art and Design issues taught from a figurative point of view. Throughout the decade, course content and sequences were developed and modified until a three-track program was formed consisting of an Illustration track, a Figure Drawing track and a Design track. Each track began with general and theoretical issues (2nd year) and progressed to particular commercial applications (4th year). New faculty members who represented diverse disciplines and aesthetics were hired. Their collective professional activities encompassed: illustration, painting, sculpture, graphic design, printmaking and advertising. Their view of illustration was not based on a singular vision. Within the department, image making could spring from numerous conceptual and aesthetic options and a variety of media possibilities. While the '70s produced significant conceptual changes in illustration, it is interesting to note that all of the work in 14 Viewpoints is still executed in media traditionally associated with illustration and that most solutions employ drawing and painting to express form, space and visual concepts.

Pictorial space still predominates, but not to serve the narrative tradition alone. A singular symbolic image, a posterization of form linked to picture space, has become a prevalent compositional device in contemporary illustration.

Paul Reott and Russell Farrell have work in the exhibition that is essentially conceived as pictorial posters. Reott's distinct use of contrasting scale, value and color articulate the subjects edge, emphasizing a concise visual statement. Farrell's work is guided more by pictorial scale and space; some illustrations utilize perspective while others keep the objects in space, perpendicular to the picture plane, creating a characteristic poster scale.

The broadness of PCA illustration during the '70s attracted a wide cross-section of students with divergent and occasionally conflicting attitudes toward art and illustration. Some students, from the beginning, never considered illustration a viable career because they found the applied arts sensibility restrictive and compromising. These students viewed the Illustration Department as a generalist or core program and they pursued a fine art career after school. For others, the design component led to studio work or art direction in publishing houses, advertising agencies and in-house corporate design departments.

14 Viewpoints is an exhibition of work done by students who followed the free-lance illustration route. This is our first opportunity to exhibit this generation of illustrators. We are eager to see how and where they fit into the marketplace, and if they are changing it or being changed by it. We want to see how they view our society, our times and themselves.

We did not formulate a particular theme at the inception of this project. We wanted the exhibit to suggest its own direction, evolving out of the natural consequence of what the graduates, the program and the '70s has created. We wanted the show to be impartial and to embody both breadth and depth of work, so we formed an outside jury consisting of Vivienne Flesher (illustrator), Steve Heller (art director, The New York Times Book Review), and Doug Johnson (illustrator). Students who attended the program between 1970 and 1980 were invited to submit portfolios of published work. To be truly representative, we decided to show between five to seven samples of each illustrator's work in its reproduction format (illustration context) and its original art form. With this insight into reproduction translation, changes of scale and media can be observed. For instance, Patti Perleberg's pastel drawings lose some of their textural surface and soft transitions as the image tightens through reduction, and the overall color character is modified as the paper changes from the original to the printed version. In her project "The Teddy Bear Book," subtlety of tone is interpreted effectively on vellum paper.

The published work in the exhibit represents a variety of clients and markets. The outlets available to the illustrator span aesthetic and functional benchmarks so different that it would be difficult to imagine any one person embracing all of them. The characteristics and attitudes that encompass the form and content of contemporary illustration are as varied and diverse as the pluralistic society it serves. As a communicator and problem solver, the illustrator employs the intelligent and expressive use of visual and verbal cliches.

Todd Schorr's illustrations exemplify the illustrator's ability to enhance and heighten the ordinary into the extraordinary; he deftly manipulates and activates the appropriate visual elements that will affect a specific message and engage the viewer. Illustrators are artists who can relate their personal vision to the familiar references of others; John O'Brien has been communicating timeless and universal ideas through a fantasy world of gnomes, elves, monks, castles and the like, for the past ten years. Although oriented toward the youth market, his stories and one-liners touch all ages.

The conception of an image, and the handling of media and subject matter, are outgrowths of the project and the artists' particular preferences. Each assignment has specific functional constraints; purpose, audience and cost (reproduction guidelines). These requirements are integrated with the illustrator's personal aesthetic, which includes particular attitudes toward drawing, media, subject matter and elements of form, resulting in image content. Liz Pyle's work reduces images to abstract essentials. The surface activity becomes as important as the objects it defines. Through the use of expressive marks, she integrates the particular and the universal towards a concise symbolic statement. The diffused edges and surface invention generically evokes emotion and intrigue. In Ralph Giguere's work, we look through the surface to the image. The clarity and "super realism" of his subject's particular characteristic and the illusion of form and space are meticulously captured in graphite. The articulated edges and surfaces and the refined composition exemplify the specific, the believable, order and control.

Some correlations of form and content are so binding it would be difficult to imagine the image being made in any other way. Tom Hachtman's witty and inventive "Double Takes" are humorously captured in a lighthearted airbrush technique. His word and picture inventions and their synergistic relationship epitomize the essence of the illustration message.

Published illustration has been tested by the rigors of industry. As a viewer, it is difficult to know the sources and circumstances that shape the final outcome; it is the summation of many different skills of which art is only one. We hoped the exhibition could include work unencumbered by commerce. We felt a unifying element was necessary to serve as a benchmark for the viewer, so that a comparison of different illustrative approaches to a common theme could be measured. The jury was asked to develop a thematic assignment to which each selected exhibitor would respond. The following is an excerpt from the project description that is the basis for the work represented in this catalogue:

Not the Publication: Experimental Images
"The jurors who selected the participants for the exhibition . . . felt that the thematic project should not be just another assignment. They thought the theme should not be guided by commercial issues that often influence form and content in illustration. They wanted the assignment to be for you, for you to renew a dialogue with yourself, to have an opportunity to exhibit work free from editorial direction, art direction, and subject direction."
"We feel the title, Not for Publication: Experimental Images, responds to these ideas. We think the title is provocative and evokes forward-thinking associations. It is sufficiently generic to allow multiple connections both in form and content."

"There is no size, proportion or media limitation other than your consideration that a catalogue will be reproducing your work in black and white."

The jury decided that the theme should emphasize personal values. The illustrator must be resolute in advancing those ideals and aspirations which initially motivated him or her, and must have enough enthusiasm and determination not to go on automatic pilot with deadlines that don't allow for speculation and reflection. Illustrators must keep their personal studio alive with independent work, not connected to business, so that when a performance (illustration) is requested, no matter what the subject or direction, energy from a personal source can charge it.

Steve Tarantal
Professor, Illustration Department
January, 1985

"14 VIEWPOINTS" JURORS

Vivienne Flesher is a free-lance illustrator whose work has appeared in Time Magazine, Rolling Stone, The Boston Globe and The New York Times. She has worked for numerous clients including: Random House, CBS Records, Macy's and Bloomingdale's. She currently teaches at the School of Visual Arts.

Steven Heller is art director of The New York Times Book Review. His writing appears often in publications as Graphis, Print and Upper and Lower Case. He has written and edited the following books: Man Bites Man, The Art of New York, The Art of Satire, and Art Against War.

Doug Johnson's illustrations have received awards in over 100 exhibitions. His work has been featured in Print, Idea, Adweek and Zoom magazines. He is the principle of Performing Dogs, an advertising consulting firm, and has been creative director of the Chelsea Theater Center in New York City.

14 VIEWPOINTS

NOT FOR PUBLICATION

RUSSELL FARRELL
CHRIS FERRANTELO
RALPH GIGUERE
TOM HACHTMAN
BOB HAMBLY
THOMAS LEONARD
JOHN O'BRIEN
PATTI PERLEBERG
ELIZABETH PYLE
PAUL REOTT
KATHY STAICO SCHORR
TODD SCHORR
ERIC VANDERAREND
BRUCE WALDMAN

Except where noted, all artworks in the exhibition have been loaned by the participating artists.

All dimensions are given in inches; height precedes width.

RUSSELL FARRELL

Born in Woodbury, N.J., 1955.

Education: Philadelphia College of Art, B.F.A., 1977.

Lives and works in Woodbury Heights, N.J.

My purpose with this project was to create an opportunity to research Renaissance painting. Having always been more interested in Modern Art, I never really explored the Renaissance. I wanted to look at the period not only in a historical context but also to establish a new point of view to improve my use of color.

Ironically, this catalog is printed in black-and-white making it truly "not for publication." It was nice to be able to work on a painting without worrying about how it will work out with the type. I also have come out of the whole experience with a new-found love of Botticelli.

CLIENTS:

Discover magazine
Forum magazine
P C magazine
The Philadelphia Inquirer
Resorts International
Ruvane and Leverte

EXHIBITION CHECKLIST:

Editorial illustration for "The Dentist's Temptation," by Eric Nadler, Forum magazine

June 1983

Art Director: Joseph McNeill

Acrylic on canvas

17 x 14 $\frac{1}{8}$

Editorial illustration for "The Dehydration Question," by Joyce V. Zerwekh, Nursing magazine

January 1983

Art Director: Ed Rosanio

Acrylic on canvas

17 $\frac{3}{4}$ x 12 $\frac{5}{8}$

Editorial illustration for "Unravelling a Sweater's Tale," by Chris Wohlwend, The Philadelphia Inquirer Magazine

December 25, 1983

Art Director: Bill Marr

Acrylic on watercolor board

9 x 7

Editorial illustration for "Who Was That Gas Man?" by Harry M. Gould, Jr., The Philadelphia Inquirer Magazine

April 1, 1984

Art Director: Bill Marr

Acrylic on canvas

20 x 18

Lent by James G. McKee,
Philadelphia

Cover illustration for "Philadelphia's emerging black power structure," by Jane Eisner, The Philadelphia Inquirer Magazine

January 13, 1985

Art Director: Bill Marr

Acrylic on canvas

19 x 16 $\frac{5}{8}$

Madonna with a Birthday Present
Acrylic on canvas
1985
19½ x 15⅞



CHRIS FERRANTELO

Born in Philadelphia, Pa., 1955.

Education: Philadelphia College of Art, 1973-79.

Lives and works in Philadelphia, Pa.

CLIENTS:

Esquire magazine
Harvey for Loving People magazine
Philadelphia magazine
SmithKline & French Laboratories
Travel & Leisure magazine

EXHIBITIONS:

Allens Lane Art Center, Philadelphia
(two-person exhibition), 1982
Abington Art Center, Pennsylvania,
1982
Cheltenham Art Center, Philadelphia,
1983
Woodmere Art Gallery, Philadelphia,
1984

EXHIBITION CHECKLIST

*Editorial illustration for "Dracula," by
Woody Allen, Harvey for Loving People
magazine*
April 1980
Art Director: Bob Domino
Gouache on paper
8 1/4 x 4 3/4

*Editorial illustrations for "Everybody
Does It," by Phillip Longman,
Philadelphia magazine*
March 1984
Art Director: Alfred Zelcer
Acrylic on paper
2 1/2 x 3 (each)

*Editorial illustration for "Fly Me to the
Moon," by Bill Kent, Philadelphia
magazine*
November 1981
Art Director: Alfred Zelcer
Acrylic on paper
6 3/4 x 10 1/4

*Editorial illustrations for "The Giraffe
Manor in Kenya," by Bern Keating,
Travel & Leisure magazine*
December 1984
Art Director: Joan Ferrell
Ink on paper
5 x 7
3 1/2 x 2 (ovals)

*Editorial illustration for "Keeping Up
with the News While You're Abroad,"
by Steve Schneider, Travel & Leisure
magazine*

February 1984

Art Director: Frank Tagraiello
Acrylic on paper with acetate overlays
7 1/2 x 5 1/2

*Editorial illustration for "On For the
Long Haul," by T. Coraghessan Boyle,
Esquire magazine*

February 1985

Art Director: Bruce Ramsay
Acrylic on paper
8 1/2 x 6

*Editorial illustration for "Tang Wars:
Chinatown Fights Back," edited by
Stephen Fried, Philadelphia magazine*

May 1983

Art Director: Tracey Diehl
Acrylic on paper
10 x 8 5/8

*Spot illustration for "Pet Peeve" by
Ronnie Polaneczky, Philadelphia
magazine*

May 1982

Art Director: Alfred Zelcer
Acrylic on paper
9 1/4 x 3 3/4

*Spot illustration for "The Right
Thing," by Richard Yates, Esquire
magazine*

August 1984

Art Director: April Silver
Acrylic on paper
3 x 2 5/8

Untitled
Acrylic on watercolor paper
1985
14⁵/₁₆ x 11³/₄



RALPH GIGUERE

Born in Waterville, Me., 1958.

Education: Philadelphia College of Art, B.F.A., 1980.

Lives and works in Philadelphia, Pa.

CLIENTS:

The Atlantic Monthly magazine
SmithKline & French Laboratories
The William Penn Foundation

Illustration for annual report, The William Penn Foundation

1980
Pencil on paper
5 3/4 x 4 5/8

EXHIBITIONS:

27th Annual Society of Illustrators
Exhibition, New York, 1985

Lent by The William Penn Foundation,
Philadelphia

EXHIBITION CHECKLIST:

*Editorial illustration for "The Airplane
That Doesn't Cost Enough," by Gregg
Easterbrook, The Atlantic Monthly
magazine*

August 1984

Art Director: Judy Garlan

Pencil on paper
13 1/2 x 30

*Editorial illustration for "Bridging," by
Max Apple, The Atlantic Monthly
magazine*

April 1984

Art Director: Judy Garlan

Pencil on paper
6 3/4 x 6 3/4

*Editorial illustration for "Lily," by
Jane Smiley, The Atlantic Monthly
magazine*

July 1984

Art Director: Judy Garlan

Pencil on paper
6 3/8 x 6 3/8

*Editorial illustration for "Ode to Rot,"
by John Updike, The Atlantic Monthly
magazine*

January 1985

Art Director: Judy Garlan

Pencil on paper
3 x 6

*"Five Shells," unpublished illustration
for SmithKline & French Laboratories*

Pencil on paper

1983
6 7/8 x 6 7/8

*"Untitled", unpublished illustration for
SmithKline & French Laboratories*

1983
7 1/8 x 8 1/2

Rachel
Pencil on paper
1983
15 1/8 x 12 1/4



TOM HACHTMAN

Born in Rockville Center, N.Y., 1948.

Education: Philadelphia College of Art, B.F.A., 1970.

Lives and works in Point Pleasant Beach, N.J.

CLIENTS:

The Advocate magazine
Boy's Life magazine
Country Music magazine
Esquire magazine
GQ magazine
High Times magazine
LA Weekly
Mad Magazine
The New York Times
SoHo News

EXHIBITION CHECKLIST:

Author and illustrator, Tom Hachtman's DoubleTakes

1984

Editor: Douglas Abrams; Harmony Books, New York

India ink and gouache, airbrushed on board

9 3/4 x 6 3/4 (each)

"E.T. Amin"

"Bing Cosby"

"Farafat"

"Ghandi Kaufman"

"Jacocca Kohmeni"

"Nancy"

"Ronzo"

"Eddie Smurfy"

"Bruce Spinksteen"

Editorial illustrations for "Double Takes by Tom Hachtman," Esquire magazine

August 1983

Art Director: April Silver

Agency: Betsy Nolan Group

Watercolor, airbrushed on board

11 x 8 (each)

"KISSinger"

"Phyllis Dylan"

Hope for the Best, Prepare for the Worst
Pencil, photo-copy
1985
10 1/2 x 15



Heckler, F
643533

USE BLACK BALL POINT PEN ONLY
DISCHARGE SUMMARY SHEET
DOCTOR DETACH YELLOW COPY
FOR YOUR RECORDS

3500 Gen infarct heart L. / heart
after a 60% preper complicated by
myocardial infarct heart L. / heart
in pericardium.

Due to progressive congestive heart failure
and pulmonary edema patient was
admitted to hospital for treatment
of congestive heart failure.

DECEASED

Final exam & cert.
Procedures in pericardium

RESULT ☐ RECOVERED ☐ IMPROVED ☐ UNIMPROVED ☐ LEFT AGAIN ☐ DECEASED

DISCHARGED TO ☐ OFFICE ☐ CLINIC ☐ EXTENSIVE AND
FACILITY ☐ HOME CARE ☐

TRANSFERRED BY ☐ ☐ ☐ ☐

DATE ☐ TIME ☐

DECEASED
DECEASED

BOB HAMBLY

Born in Oshawa, Canada, 1957.

Education: Philadelphia College of Art, B.F.A., 1980.

Lives and works in Toronto, Canada.

My primary concerns when creating an illustration are those of design and color.

In designing an illustration I try to devote as much time to the negative space as I do to the positive space. As a result, borders and line weights play an important role in the final piece.

Each assignment requires its own specific color treatment. It seems the more I do the more I come to realize how little I know about color.

Thankfully, the works of great colorists such as Monet, Degas and Diebenkorn are around to help.

Knowing there is still lots of room to experiment in these and other areas makes illustrating a constant challenge and joy.

CLIENTS:

Abitibi-Price
The Atlantic Monthly magazine
Canadian Business magazine
Children's Television Workshop:
 Sesame Street magazine
 Electric Company magazine
Executive magazine
Financial Post magazine
Gulf Oil Canada
Inco Nickel
Quest magazine
Saturday Night magazine
Shaklee Inc.
Toronto Life magazine

EXHIBITION CHECKLIST:

Editorial illustration for "The G.O.L.F. Machine," Toronto Life magazine

August 1983

Art Director: Jim Ireland

Gouache and ink on watercolor board
15 x 10½

Editorial illustration for "Portrait of A Successful Step-Family," Quest magazine

April 1984

Art Director: Art Niemi

Gouache and ink on watercolor board
14 x 12

Editorial illustrations for "The Royal Canadian Oil Farce," Quest magazine

October 1983

Art Director: Art Niemi

Gouache and ink on watercolor board
9 x 9 (each)

Editorial illustration for "Shelf Help: Building A Case for Your Books," by Ann Rhodes, Financial Post magazine

October 1984

Art Director: Jackie Young

Gouache and ink on watercolor board
6 x 6

Institutional illustrations for "Count Down to Corporate Fitness," Gulf Commentator

Fall 1983

Art Director: Klaus Uhlig

Agency: Saturday Night Contract
Publishing

Gouache and ink on watercolor board
10 x 10 (each)

Institutional illustrations for "Currency Exchange," Abitibi-Price Issues

May-June 1984

Art Director: Barbara Woolley

Agency: Saturday Night Contract
Publishing

Gouache and ink on watercolor board
6 x 6 (each)

Cover illustration for The Nutrition

Fact Book, Shaklee, Inc.

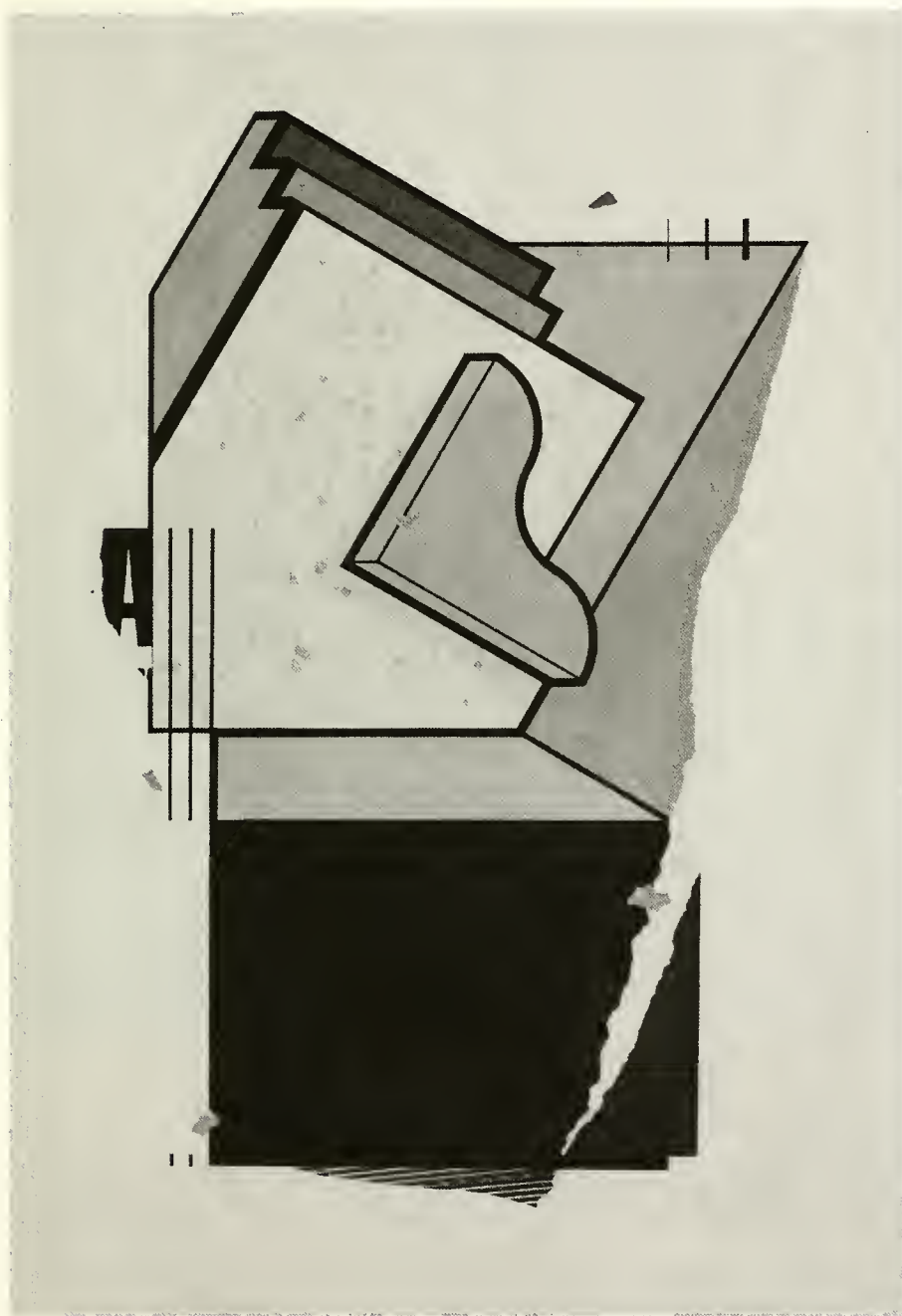
February 1984

Art Director: Paul Hodgson

Agency: Spencer/Francy Inc.

Gouache and ink on watercolor board
9¾ x 7¼

Untitled
Gouache, ink and collage on watercolor board
1985
14½ x 9⅞



THOMAS LEONARD

Born in Emmitsburg, Md., 1955

Education: Philadelphia College of Art, B.F.A., 1977.

Lives and works in Philadelphia, Pa.

In this piece I am trying to illustrate the collision of technology with primal instincts. I based it on urban dance music.

CLIENTS:

Harcourt Brace Jovanovich
International Wildlife magazine
P C magazine
Psychology Today magazine
Science Digest magazine

EXHIBITION CHECKLIST:

Advertising poster for "Independent Jones," Channel 17
1984

Art Director: Tom Lowes, Mark Kelbaugh
Acrylic on canvas
22½ x 19¾

Advertising poster for "The Magic Act," Kirchoff Wohlberg
1982

Art Director: Morris Kirchoff
Acrylic on canvas
29½ x 22

Editorial illustration for "The Deadly War Against Terrorists," by Murray Rubenstein, Genesis magazine
August 1980

Art Director: Pat Garling
Acrylic on canvas
17½ x 17½

Editorial illustration for "Evolution of Riches," by Kenneth Boulding, Science Digest magazine
June 1983

Art Director: Mary Zisk
Acrylic on canvas
17 x 13

Editorial illustration for "Government by Computer," by Richard Conniff, Science Digest magazine
December 1982

Art Director: Mary Zisk
Acrylic on canvas
16½ x 12

Editorial illustration for "The Many Faces of d Base II," by Barbara Krasnoff, PC magazine
February 1984

Art Director: Mary Zisk
Acrylic on canvas
17 x 25

Editorial illustration for "The Power of the Empty Pill," by Laurence Cherry, Science Digest magazine
September 1981

Art Director: Mary Zisk
Acrylic on canvas
17 x 13

Editorial poster for "Spelling Words and Skills," Scott Foresman and Company
1983

Acrylic on canvas
25 x 18

Spaghetti
Acrylic on canvas
1985
18 x 18



JOHN O'BRIEN

Born in Philadelphia, Pa., 1953.

Education: Philadelphia College of Art, B.F.A., 1975.

Lives and works in Maple Shade, N.J.

CLIENTS:

Cricket magazine
Dover Publications
Harper & Row Publishers Inc.
Highlights for Children magazine
Macmillan Publishing Co. Inc.
Omni magazine
Penthouse magazine
Random House Inc.
Simon & Schuster
Western Publishers
Woman's World magazine

Cartoon, "Face Invaders", in
Esquire magazine

June 1983

Cartoon Editor: Bill Lee

Pen and ink on paper

11 x 15

Cartoon, "Master Bathers Only," in
Esquire magazine

November 1984

Cartoon Editor: Bill Lee

Pen and ink on paper

11 x 15

EXHIBITIONS

AIGA Bookshow, New York, 1977

Society of Illustrators, New York, 1982

Master Eagle Gallery, New York, 1980,
1984

EXHIBITION CHECKLIST:

Author and illustrator, The Grouch
and the Tower and Other Sillies,

Harper & Row Publishers, Inc., N.Y.
1977

Art Director: Dorothy M. Hagen

Pen and ink on paper

8 x 20 (each)

"The Cloud"

Book illustrations for Fairy Tale

Alphabet Book by Nancy Christensen
Hall; Macmillan Publishing Co., Inc.

1983

Editor: Nancy Christensen Hall

Ink and dyes on paper

11 x 17 (each)

"N"

"P"

Book illustrations for Tales of a Magic
Monastery by Theophane the Monk,

The Crossroads Publishing Company,
New York

1981

Art Director: Lynne Sheehan

Pen and ink on paper

11 x 14 (each)

"The Great Debate"

"The Great Silence"

"The Room of Righteous Indignation"

The Bandwagon
Watercolor and ink on paper
1985
13 x 22⁷/₈



PATTI PERLEBERG

Born in Little Falls, Minn., 1958.

Education: Minneapolis College of Art and Design, Minnesota, 1976-78;

Philadelphia College of Art, 1978-80, B.F.A.

Lives and works in Philadelphia, Pa.

Generally, I have a piece I'll be experimenting with on the side, but the attack of excitement I get through a new commission can't be equalled—especially something a little risky or very cleverly designed by the art director.

The experimental piece for this show is a portrait of Jessica Lange, an actress whom I particularly admire who was raised around the area where I grew up Minnesota.

CLIENTS:

Albert Einstein Medical Society
Campbell Soup Company
Diamond-Shamrock Oil Co.
Enfield Chase Real Estate
Girard Bank
Harcourt Brace Jovanovich
Intermed Communications
Jack and Jill Ice Cream Company
The Jewish Exponent
Rohm & Haas
Running Press Book Publishers
Sands Hotel
Silver Burdett Publishers
TV Guide
Walker Press

EXHIBITIONS:

The Philadelphia Art Directors Club
Annual Competition, 1984.

EXHIBITION CHECKLIST:

Book illustrations for The Teddy Bear Journal, Running Press Book Publishers, Philadelphia
1983

Art Director: Stuart Teacher,
Lawrence Teacher
Prismacolor pencil on paper
12 x 17 (each)

Editorial illustration for "Helping Your Patient to Live with a Permanent Pacemaker," by Susan M. Slusarczyk and Franklin D. Hicks, Nursing magazine
April 1983
Art Director: Madie Patterson
Prismacolor pencil on board
18⁷/₁₆ x 13¹/₂

Editorial illustration for "Teaching Parents to Give Indwelling C.V. Catheter Care," by Therese Cartier Vogel and Sylvia A. McSkimming, Nursing magazine

January 1983

Art Director: Madie Patterson
Prismacolor pencil on board
18 x 13

Illustration for Annual Report The Diamond-Shamrock Oil Co.
1983

Art Director: Jack Taylor
Agency: Grey and Rogers Advertising
Prismacolor pencil on paper
10 x 10

Illustrations for brochures, folders and announcements, Harvest Ball, Albert Einstein Medical Society
1984

Art Director: Felice Reznik
Agency: Gero and Associates
Prismacolor pencil on paper
14 x 17
5 x 7

Spot illustrations for "The Insider," TV Guide

September 22-28, 1984

Art Director: Joyce Weston
Prismacolor pencil on paper
6⁵/₁₆ x 10

Jessica Lange
Watercolor and prismacolor pencil on paper
1985
17 x 14



ELIZABETH PYLE

Born in Bryn Mawr, Pa., 1955.

Education: Philadelphia College of Art, B.F.A., 1978;

Royal College of Art, London, M.A., 1980.

Lives and works in London.

CLIENTS:

The Boston Globe
Esquire magazine
The Listener
The Observer
Pan Books
Penguin Books
Longmans
New Scientist
The New York Times
The Radio Times
Time magazine
The Times of London

TEACHING:

Bath Academy of Art, Corsham, 1981
to present
St. Martins School of Art, London,
1982 to present
Harrow College of Higher Education,
London, 1984 to present

EXHIBITIONS:

European Illustration Annual Exhibi-
tions, 1979-83
Association of Illustrators Annual
Exhibitions, 1980-84
"Into Print," Royal College of Art,
London, 1981
Leicester Printmaking Annual,
England, 1982
Jay Street Gallery, New York, 1983
Bradford Print Biennale, England,
1984

EXHIBITION CHECKLIST:

*Cover illustration for The Castle
by Franz Kafka, Penguin Books,
London*
1982
Art Director: Cherriwyn Magill
Pastel on paper
29¾ x 22⅝

*Cover illustration for The Fall by Albert
Camus, Penguin Books, London*
1983
Art Director: Steve Kent
Pastel on paper
33 x 26

*Cover illustration for Moonlite by
David Foster, Picador Books, London*
1982

Art Director: Gary Day Ellison
Pastel on paper
24 x 18

*Cover illustration for On the Black Hill
by Bruce Chatwin, Picador Books,
London*
1983

Art Director: Gary Day Ellison
Pastel on paper
39 x 40

*Cover illustration for The Rebel by
Albert Camus, Penguin Books, London*
1983

Art Director: Steve Kent
Pastel on paper
34¼ x 29½

*Editorial illustration for "Redemption
Songs," by Bob Sacochois, Esquire
magazine*
March 1984

Art Director: April Silver
Pastel on paper
30 x 39

*Spot illustration for "Scenes from an
Execution," The Radio Times*
1984

Art Director: Robin Harvey
Charcoal on paper
20 x 39¾

*Spot illustration for "Swimmer,"
The Radio Times*
1984

Art Director: Jenny Fleet
Charcoal on paper
20¼ x 26¼

"Leviathans"
Oil on paper
1985
40 x 40



PAUL REOTT

Born in Pittsburgh, Pa., 1954.

Education: Philadelphia College of Art, B.F.A., 1976.

Lives and works in Elmhurst, Queens, N.Y.

I've been illustrating for five years. During this period my work has changed greatly, in part due to the pressures of short deadlines and in part due to new opportunities with jobs that have expanded my portfolio into areas I would never have sought aggressively otherwise. Being able to meet such challenges builds confidence in my craft.

This is especially true of advertising. I find that I can enjoy rendering a product. The restrictions of advertising are a challenge, little different from the challenge of editorial work. Hopefully this will never change.

CLIENTS:

Avon Books
CBS
Davis Publishing Company
Doubleday & Co., Inc.
Doyle, Dane, Bernbach
Family Circle magazine
Family Weekly magazine
Gallery magazine
McCann Erikson
Ogilvie
Penthouse magazine
Readers Digest magazine
Warkulwiz Design

EXHIBITION CHECKLIST:

Advertising illustration for Surgicos
1984
Art Director: Bob Durling
Agency: Ruvane and Leverte
Acrylic on illustration board
14 x 11

Editorial illustration for The Blue Book
by Brad Benedict, Indigo Books,
New York
1983
Art Director: Brad Benedict
Acrylic on illustration board
24 x 17

Editorial illustration for Fame III
by Brad Benedict (to be published,
1985)
Art Director: Brad Benedict
Acrylic on plywood panel
17 x 14

Editorial illustration for "Is There Really Love on the Love Boat?" by Mary Reinholz, Family Weekly magazine

July 1984

Art Director: Rick Stark
Acrylic on illustration board
17 x 14

Post card illustration for Heaven
Retail Stores

1983

Acrylic on illustration board
14 x 11

Untitled
Acrylic on illustration board
1984
8½ x 10½



KATHY STAICO SCHORR

Born in Philadelphia, Pa., 1950.

Education: Philadelphia College of Art, Special Student, 1978.

Lives and works in Roxbury, Conn.

Happily, what I enjoy most is the work I do as an illustrator. I have been able to inject enough of my personal attitudes and influences into my work so that even my commercial assignments are as fun and challenging as work I do for myself, such as this experimental piece included in the show.

CLIENTS:

ABC
Avon Books
CBS
Heaven Retail Stores
Holt, Reinhart & Winston
Paper Moon Graphics
Stroh's Beer
Texaco
Time Life Books
U.S. Marines
Westin Hotels

EXHIBITIONS:

The Society of Illustrators, New York, 1983
Advertisers Club of New York, 1984
The New York Art Directors Club, 1985

EXHIBITION CHECKLIST:

Cover illustration for The Man Everybody was Afraid of by Joseph Hansen; Holt, Reinhart & Winston
1981
Art Director: Robert Reed
Agency: Holt, Reinhart & Winston
Dyes on illustration board
20 x 13

Cover illustration for Troublemaker by Joseph Hansen; Holt, Reinhart & Winston
1981
Art Director: Robert Reed
Agency: Holt, Reinhart & Winston
Dyes on illustration board
20 x 13

Editorial illustration for "Billy Idol," in Fame 2 by Brad Benedict, Indigo Books, New York
1984
Art Director: Brad Benedict
Agency: Indigo Books
Dyes on illustration board
17 x 13

Editorial illustration for "Richard Pryor," in Fame 2 by Brad Benedict, Indigo Books, New York
1984
Art Director: Brad Benedict
Agency: Indigo Books
Dyes on illustration board
16 x 10

Greeting card illustration, "Radio City," Paper Moon Graphics
1980
Art Director: Linda Barton
Agency: Paper Moon Graphics
Dyes on illustration board
23 x 16

Post card illustration, "Fish," Heaven Retail Stores
1983
Art Director: Brad Benedict
Gouache on illustration board

Art Lovers
Dyes on illustration board
1982
10½ x 10



TODD SCHORR

Born in New York, N.Y., 1954

Education: Philadelphia College of Art, B.F.A., 1976.

Lives and works in Roxbury, Conn.

One of the things that first attracted me to illustration was the fact that it is a popular art form reaching a mass audience. Because of this, one of the biggest thrills for me as an illustrator came when I did my first cover for Time magazine, knowing that over seven million people would see it. That feeling is unbeatable, and I have been hooked ever since.

I try to inject a fun attitude in my work, and whether I am working on a picture for myself, as is included in this exhibition, or an ad for Burger King, I want to do work that people will want to see and enjoy. For me, then, satisfying my audience and client, as well as myself, is my goal.

CLIENTS:

Burger King
CBS
Esquire magazine
Milton Bradley
The National Lampoon
Paper Moon Graphics
Playboy magazine
RCA
Science Digest magazine
20th Century Fox

EXHIBITIONS:

The Philadelphia Art Directors Club, 1976
The Society of Illustrators, New York, 1977, 1978
The New York Art Directors Club, 1981, 1982
Graphis Annual Exhibition, Switzerland, 1983

EXHIBITION CHECKLIST:

Advertising illustration for "From Canada with Gold and Platinum Bubbles", Polygram Records

1982
Art Director: Abie Sussman
Agency: Polygram Records
Gouache on illustration board
25 x 19

Advertising illustration for "Another Successful Mission", Union Carbide

1984
Art Director: Jerry Deibert
Agency: Needham, Harper and Steers
Gouache on illustration board
17 x 18

Album cover illustration for "Crossfire," the Spinners, Atlantic Records

1984
Art Director: Bob Defrin
Agency: Atlantic Records
Gouache on illustration board
18 x 18

Book illustrations for "The Saga of Baby Divine," by Bette Midler, Crown Publishers, New York

1983
Art Director: Todd Schorr
Agency: Crown Publishers
Gouache on illustration board
13 x 25
13 x 13 (one)

Cover illustration for "Battle Stations: Showdown in the South Atlantic," Time magazine

April 19, 1982
Art Director: Rudy Hoaglund
Gouache on illustration board
22 x 16
Lent by Time, Inc., New York

Cover illustration for "Shaping Up: America's Schools are Getting Better," by Ellie McGrath, Time magazine

October 10, 1983
Art Directors: Irene Ramp, Rudy Hoaglund
Gouache on illustration board
22 x 16
Lent by Time, Inc., New York

Cover illustration for "Video Rocks: A Musical Revolution," by Jay Cocks, Time magazine

December 26, 1983
Art Director: Nigel Holmes
Gouache on illustration board
24 x 18
Lent by Time, Inc., New York

Cover for promotional booklet "The Last Days of Pompeii," ABC Television

1984
Art Director: Bill Deuvell
Agency: ABC Advertising Department
Gouache on illustration board
28 x 23

Black Spheres
Dyes and gouache on illustration board
1982
18 x 12



ERIC VANDER AREND

Born in Columbia, S.C., 1958.

Education: Philadelphia College of Art, B.F.A., 1980.

Lives and works in Philadelphia, Pa.

CLIENTS:

Intermed Communications
The Franklin Mint
Lewis, Gilman and Kynett
Malish and Piven
Weightman Advertising

EXHIBITION CHECKLIST:

*Advertising illustration for
The Windsor Shirt Company*
1984

Art Director: Barbara McGrath
Agency: Gero and Associates
Pencil on paper
6 $\frac{3}{8}$ x 3 $\frac{7}{8}$

*Editorial illustration for "Looking for
Empathy," by Karen Zaleski, Nursing
magazine*

December 1982
Art Director: Ed Rosanio
Agency: Intermed Communications
Pencil on paper
3 $\frac{7}{8}$ x 11 $\frac{7}{8}$

*Editorial illustration for "The Real
World of Diabetic Non-compliance,"
by Betty Richardson, Nursing
magazine*

January 1982
Art Director: Jake Smith
Agency: Intermed Communications
Water soluble crayons on paper
15 $\frac{7}{8}$ x 11 $\frac{3}{4}$

*Editorial illustration for "With So Lit-
tle Hope, Michael Needed a Second
Chance," by Maureen O' Brien,
Nursing magazine*

July 1983
Art Director: Ed Rosanio
Agency: Intermed Communications
Pencil, watercolor and water soluble
crayon on paper
16 $\frac{9}{16}$ x 12 $\frac{3}{8}$

*Self-promotional piece, An Urban
Drama*

May 1982
Acrylic and water soluble crayons
on paper
14 $\frac{1}{2}$ x 22

Art, Time, Death and Light
Pencil, colored pencil and watercolor on paper
1985
8 $\frac{5}{16}$ x 7



BRUCE WALDMAN

Born in the Bronx, N.Y., 1949.

Education: Philadelphia College of Art, B.F.A., 1972;

State University of New York, Buffalo, M.F.A. (Printmaking), 1976.

Teaching: School of Visual Arts, New York, 1978 to present.

Lives and works in Brooklyn, N.Y.

I consider myself to be a draftsman working out of the tradition of Western figurative art. I try to use my classical training (both in etching and in drawing), as a vehicle, not an end. I'm mostly interested in the emotional impact of a work. I try to get as much power, mood and human expression into my pictures as possible. This to me is what is critically important in a successful work. A picture may be expertly drawn and composed; but if it fails to move me on a gut level, it is a successful exercise only, not a work of art.

I derive my inspiration from the mythology, mysticism and humanism of Jewish tradition and of classical Western art.

CLIENTS:

Ballentine Books
Emergency Medicine magazine
Drug Therapy magazine
The Franklin Library
Harper & Row Publishers Inc.
Harvey for Loving People magazine
Doubleday & Co., Inc.
The New York Times
Prentice-Hall Inc.
The Readers Digest magazine
Scholastic Books and magazines
Seabury Press
St. Martins Press
Ticknor and Fields

EXHIBITIONS:

The Society of Illustrators,
New York, 1983, 1985.

EXHIBITION CHECKLIST:

Book illustrations for The Agony and the Ecstasy by Irving Stone, The Franklin Library, New York 1977
Art Director: Gordon Fischer
Etchings
13¼ x 8¾ (each)
"Page 27"
"Page 416"

Editorial illustration for "Hanka," by Isaac Bashevis Singer, Twilight Zone magazine

February 1984

Art Director: T.E.D. Klein

Ink and wash on paper
15 x 11

Editorial illustration for "How to Tell When Your Marriage is on the Rocks," by Pete Bonner, The Best of Harvey Annual

1981

Art Director: Jeff Gherman

Etching
11 x 8½

Editorial illustration for "I'll be Seeing You," by W.G. Norris, Twilight Zone magazine

April 1982

Art Director: T.E.D. Klein

Etching and wash on paper
14½ x 11¼

Ink and wash on paper
12 x 8½

Editorial illustration for "A July Night," by Boris Wechsler, Present Tense magazine

Autumn 1980

Art Director: Ira Tiechberg

Etching
8⅞ x 8⅞

Editorial illustration for "Rheumatism on Her Mind," Emergency Medicine magazine

December 1978

Art Director: Tom Lennon

Etching
13½ x 10

Editorial illustration for "Tracking Down Dr. Mengele: The Angel of Death," by Richard Boylan, Harvey for Loving People magazine

April 1980

Art Director: Jeff Gherman

Etching
10½ x 6½

The Schizophrenic: #1
Etching
1985
13 $\frac{3}{4}$ x 10 $\frac{7}{8}$



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Printing: The Philadelphia Inquirer
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Coordinator: Eleni Cocordas
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